

LOST

AND AT HOME

In 1923, Governor C. C. Moore, nudged and then elbowed by the State Federation of Women's Clubs and the State Parent Teacher Association, appointed Irene Grissom Idaho's first poet laureate—a life term. A native of Greeley, Colorado, she wrote three novels and three collections of verse and, until her death in 1946, lived on the outskirts of Idaho Falls.

Governor C. A. Robins appointed her successor: Sudie Stuart Hager, an Oklahoman educated in Oregon, who taught school in Kimberley, Idaho. Hager proved to be the last of the laureates.

Following her death in 1982, Governor John Evans assembled a five-member panel of Idahoans, joined by western poets Brewster Ghiselin, Drummond Hadley, and William Stafford, to choose a new laureate. The panel recommended, instead, the selection of a writer in residence to serve a two-year term; that the position be open to writers of poetry, fiction, and creative nonfiction; that the writer be required to give readings during his or her term; and that the writer be paid \$5,000 annually. In 1983 their recommendations were adopted by an executive order, establishing a writer in residence panel.

With guidance from the panel, the program was initiated, developed, and administered by the Sun Valley Center for the Arts and Humanities. Financial support was furnished by the Idaho Commission on the Arts, the Association for the Humanities (now Idaho Humanities Council), and private gifts. In June 1986, program responsibility shifted to the Idaho Commission on the Arts. The award was for two years and required a total of twelve readings. In 1998, because of budget cutbacks, the Commission reduced the stipend and extended the term to three years.



Diane Raptosh reading at Rediscovered Bookshop, Boise.

writers in residence...

Selection of the writer is made from Idaho applicants whose anonymous writing samples are judged by a panel of three out-of-state writers. This year's panel consisted of fiction writer Gina Ochsner, Oregon; poet Paisley Rekdal, Utah; and nonfiction writer Jack Nesbitt, Washington. Submissions are judged 60% for artistic excellence, 20% for contributions to the field, and 20% for oral presentation (CD). The panel makes its recommendations to the Commission; the Governor approves the choice with a proclamation.

Former writers in residence include: Ron McFarland, Moscow (1984); Robert Wrigley, Lewiston (1986); Eberle

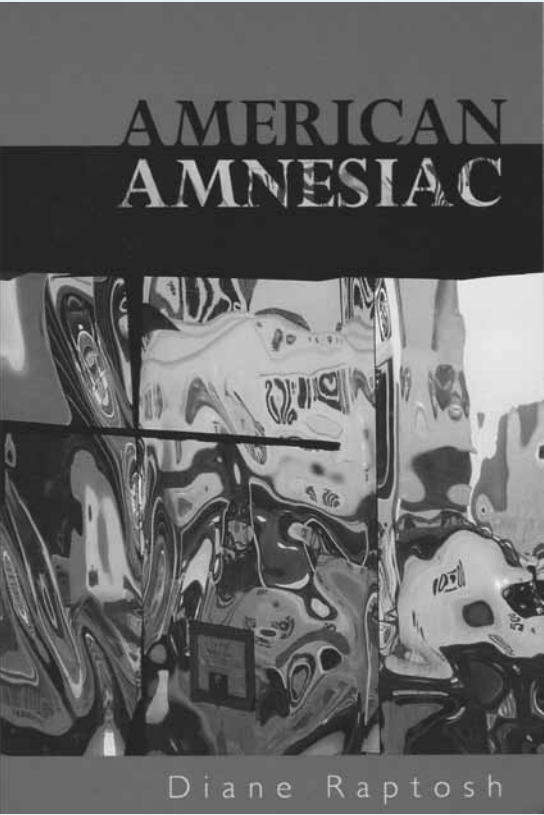
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Idaho's seven degrees of latitude suggests range, freedom from narrow restrictions, and a tolerated variety of action and opinion.

I N S I D E T H I S I S S U E



LOST AND AT HOME... continued



Umbach, Indian Valley (1988); Neidy Messer, Boise (1990); Daryl Jones, Boise (1992); Clay Morgan, McCall (1994); Lance Olsen, Moscow (1996); Bill Johnson, Lewiston (1999); Jim Irons, Twin Falls (2001); Kim Barnes, Lewiston (2004); Anthony Doerr, Boise (2007); Brady Udall, Boise (2010).

The 2013 recipient, Diane Raptosh, grew up in Nampa, Idaho, one of three children. A graduate of The College of Idaho, she earned her MFA at the University of Michigan.

Raptosh is now professor of English at The College of Idaho, where she holds the Eyck-Berringer Endowed Chair. She has published four collections of poems, among them *Just*

West of Now (1992), *Labor Songs* (1999), and *Parents from a Different Alphabet* (2008). Her work has appeared in more than 20 anthologies and 50 journals.

an ambitious undertaking...

Her most recent collection, *American Amnesiac* (2013), is described by literary scholar and author of *Poetic Sensibility* Jerome McGann as “the nightmare reflex of the American Dream. [It] lifts that nightmare into the light of what William Blake called the ‘realms of day,’ and what her poem, in turn, describes as ‘thinking-in-feeling.’ It is a poem for people, not empires...it is merciful; it has the ethics of poetical grace in such abundance.”

Poet Tony Hoagland weighed in saying, “It’s really a brilliant book, intellectually and culturally and linguistically.” Poet Tess Gallagher commented, “I don’t think I’ve read anything quite so inspiring in a long time. I tried to think what I might compare it to. Is ‘Howl’ too large a compliment? I don’t think so.”

These dramatic monologues employ an anonymous speaker who lacks memory—“all the thousand things that chain our wrists to the past”—to follow the manic journey of a man confronting the complexities of being American in an age of corruption, corporations, and irreconcilable conflicts. Individual poems, moreover, are untitled in order that a reader so inclined may read the sequence as one.

Of the series, English professor Edvige Giunta of New Jersey has written, “Straddling confession and prophesy, history and myth, intimacy and anonymity, *American Amnesiac* offers a riveting meditation on a distinctly American condition. We are lost and at home in its world, a world in which past and present collide and identities fold and collapse.” She adds, “Following the hypnotic voice of the amnesiac speaker, the stranded reader stumbles along in a landscape marked by its own odd, jarring, incoherent signposts—shreds of a past as recognizable as it is impenetrable (the relentless refrain is, after all, *My name is John Doe*) and scraps of a world reduced to a collection of headlines, names, titles, symbols, letters—familiar and cryptic at once.”

Among the courses Raptosh teaches at The College of Idaho is “Prison Experience,” a class in which students read prison-associated texts in sociology and literature. She says, “One of my goals is to raise awareness of the power of the written word for people on the margins: those, centers, and women’s safe houses.”

In 2013, she also was selected by Boise’s Department of Arts & History to serve one year as its first poet laureate—a term ending in December.

Raptosh is the mother of two daughters, one in junior high, the other in graduate school.

Note: Requests for a free community reading by the Writer in Residence are made through the Idaho Commission on the Arts.



Panelists, left to right, Gina Ochsner, Paisley Rekdal, Commissioner Jeanne Anderson, Jack Nisbet.



The self is a thousand localities
like a small nation—assembly required: borders and roads,

armies, farms, small and large pieces of parchment. I stand by
all the territories I have ever been, even as I can't

remember them. I am a locum—ear to the emperor penguin, a banner ad
blinking to the hoi polloi. Since I've become Jon Doe, I swear

I can feel most objects with sixty digits
instead of five. This makes me think

of Lisette. Makes me miss her left collar bone. Her hips' wingtips.
A train moans from a far hummock.

Which reminds me that everyone I'll have to live without
I must help to find a place within. Which is an act

of granite will. A strain. A ditty.
An exercise in utmost *beautility*.



Maybe nation-nature's now a thing of the past,
state-as-structure eddying down the drain basket.

Maybe the new prototype is open space—Kansas-shape,
or is simply that state of readiness which is ourselves

as we step into a dinner theater: self-releasing
and open sourced, waiters upending their trays

as a means to serve something up-to-the-minute:
jellied drinks and libidinous empathy with a side

of edible chess pieces—memories stored solely
as molecular arrays. I think it was Emerson said

We estimate a man by how much he remembers.
In place of which I'd dish up the following:

We remember a man by how much he esteems the 'we.'
Reasons for our shared forgetting may be found on your television.



COMMISSIONERS

- Steve Allred, Montpelier
- Marsha Bjornn, Rexburg
- Steve Gibbs, Coeur d'Alene
- Vince Hannity, Boise
- Kay Hardy, Boise
- Susan Jacklin, Post Falls
- Sally Graves Machlis, Moscow
- Aaron Miles, Lapwai
- Jan Mittleider, Twin Falls
- Rosemary Reinhardt, Boise
- Laurel Sayer, Idaho Falls

AT LARGE APPOINTMENTS

- Tom Bennett, Boise
- Lisa Myers, Nampa
- Donna Vasquez, Boise



ART WORKS.

STAFF

- Michael Faison, Executive Director
- Jadee Carson, Grants Specialist
- Michelle Coleman, Director, Community Development
- Cort Conley, Director, Literature
- Steven Hatcher, Director, Folk Arts
- Renae Heinsohn, Fiscal Specialist
- John McMahon, Director, Artist Services
- Ruth Piispanen, Director, Arts Education
- Stuart Weiser, Deputy Director

EDUCATION

IS SIMPLY THE SOUL OF A SOCIETY
as it passes from one generation to another.

– G. K. Chesterton

The Arts Education Program provides support for challenging arts learning in schools and communities. The Commission believes that all young people should have curriculum-based arts education linked to state content standards and enriched by opportunities to work with artists and arts resources from the community.

To achieve this goal, the AIE Program encourages teachers, artists, arts organizations, and communities to join as partners in fostering the learning and artistic development of students and their teachers in kindergarten through grade twelve.

The intent is to enrich and support arts education beyond the standard offerings of public and private schools. Our grant support serves to enhance existing programs through the development of innovative curricula and the inclusion of authentic arts resources.

The panel reviewed all of the Arts Education project applications according to criteria that emphasize powerful learning through effective planning. Successful grant applications represent effective leadership, partnership, and outreach. They are characterized by decisions based on current, accurate information aligned with a vision of what it means to value the arts, and they represent an ongoing commitment to measure progress and share results. To have been successful in such a process is an accomplishment well worthy of congratulations.

– Ruth Piispanen, Director, Arts Education

BOISE

Ballet Idaho for *Learning Through Dance*, an artist in residence program putting a professional dancer-educator in third-grade classrooms for 10 weeks. The program will affect at least 1,000 students during the coming year. \$8,832

Boise Art Museum for more than 10,000 Idaho students who visit BAM through its *Free School Tour Program* between September and May. Trained docents lead them through interactive discussions about the work exhibited in the galleries, followed by hands-on art activity in the education studio. The program helps teachers integrate art into their classrooms. \$9,229

Boise Philharmonic Association for *Musicians in the Schools*, an educational outreach program that sends the orchestra's musicians into Boise, Meridian, and Nampa schools. (The musicians perform as an ensemble, categorized by their instrument family: brass, string, and woodwind.) \$5,822

Idaho Shakespeare Festival to support educational tours by *Idaho Theater for Youth* and *Shakespeareience*. Each spring, two troupes of six actors each travel to perform plays adapted for students. *Idaho Theater for Youth* brings contemporary plays to elementary schools; *Shakespeareience* brings a 50-minute version of Shakespeare to approximately 50,000 middle, junior, and senior high students. \$8,733

Log Cabin Literary Center for *Writers in the Schools*, which uses professional writers in 24-week residencies in classrooms, alternative programs, and communities, engaging students in reading and writing. Through the language arts, students develop a portfolio from which they select work for a public reading and for publication in anthologies. \$9,626

Trey McIntyre Project supporting *In the Schools and Out of the Classroom*, an educational program that provides professional artistic performances to students who might not otherwise have such an opportunity. \$8,931

Writers at Harriman for a one-week stay at a camp open to 40 Idaho student applicants in grades 11 and 12. Daily workshops, conferences, and personal assignments emphasize on writing and the natural world. \$6,483

IDAHO FALLS

Art Museum of Eastern Idaho to take curatorial practices into elementary classrooms in eastern Idaho and then bring students for a museum tour and art lesson connected with the museum's current exhibition. In the spring, an exhibit of elementary, junior high, and senior high artwork opens. \$8,931

Idaho Falls Arts Council to provide arts education opportunities for local students by means of inexpensive live performances, and gallery and historical walking tours. \$8,733

McCALL

Little Ski Hill for the Audio Visual Club's eight-week outdoor video and photography after-school program for middle school students in Adams and Valley counties. Students will learn all phases of project development. \$3,888

McCall Arts & Humanities Council for its *Art School* program, enabling local artists to work with third and fifth graders (McCall, Donnelly, and New Meadows) during a ten-week residency. Each of the four artists will work in a different classroom and share their professional skills using a curriculum developed in accord with Idaho Standards in the Humanities. \$4,267



School show on stage with Trey McIntyre Project.



On stage with the Trey McIntyre Project.

Wilderness Science Education for a two-week Brazilian music and dance residency, *Everybody Samba*, providing rural students a look at another culture. \$3,704

MOSCOW

Festival Dance & Performing Arts for *Youth Access to the Arts*, including four Youthreach programs by professional, touring dance and music companies, benefiting grades three to six at 20 schools; and Discover Dance classes teaching jazz and Irish and African dances to students in Moscow and at two nearby rural schools. \$9,031

Palouse Prairie School of Expeditionary Learning to support ICA Teaching Artist Judy Sobeloff's work with grades four to six to write original plays connected with their study of local traditions. \$1,603

Pritchard Art Gallery to have artists introduce significant works of contemporary art to northern Idaho youth. Through docent tours, students learn to understand and appreciate the content and concepts on display at the gallery. \$7,199

POCATELLO

Idaho State Civic Symphony Association for the *Youth Orchestra* and *Summer Strings Program*, providing southeastern Idaho with its only music camp devoted to string instruments, improving student skills and their enthusiasm for the music program in their own schools. \$4,605

POST FALLS

Jacklin Arts & Cultural Center for *Community Building Partners* to support the American Indian Cultural Awareness program and to sponsor a one-week residency with area youth by renowned classical guitarist, composer, and arts educator Brad Richer. \$3,835

SALMON

Salmon Arts Council for cultural and artistic outreach in the local schools. Residency programs are available to students in grades K-12. Programs will serve youth through small classes and large assemblies. \$5,447

SANDPOINT

Pend Oreille Arts Council for *Ovations Performing Arts Outreach* program. As part of the Council's annual performance series, Ovations reaches 3,000 students through educational performances, workshops, and master classes in music, theater, and dance. \$6,370

SUN VALLEY

NexStage Theater, Sun Valley Performing Arts Center for *Summer Stages*, a three-week summer day-camp providing training and experience in the performing arts for area youth. \$4,317

TWIN FALLS

Arts on Tour for the College of Southern Idaho, in partnership with the Magic Valley Arts Council, to present four arts-outreach programs for local youth: Aspen Santa Fe Ballet, The Acting Company, Blue Canyon Boys, and Keola and Moanalani Beamer. \$8,415

ONE WRITES TO FIND WORDS' MEANINGS.

– Joy Williams

Her Music Plays

Up north I know a field of grass
Wealthy with her yawns.
When worms curl and turn their thoughts
She buries them in songs.

She lives on bones of hollow birds
On cattle-tears and pies.
Her herbs are clover, sage; her salt
Mosquitoes, pepper flies.

She taught me mow and trim and tear,
I taught her where and when.
More striking than the wildest flower,
Her shadow leaves a stain.

Her talk is all tautologies,
She argues with the moon.
The proofs that she can generate
Are blades, silvery, blue.

Rarely is she moved, except
By wind and badger breast.
So sweet is fur and field's exchange,
The clouds begin to sweat

And heaven's farmers drop their eyes
To watch her take the rain.
Fresh from the morning shower she shines,
Her skins all cold and clean.

She's sharp, ears up, with echoes on,
A buzzing in her drums.
And if not ears, then flames of mint,
And if not flames, then tongues.

Who and what and why am I
Is every sound she sings.
Her music shakes my bones all day,
She makes my marrow green.

– **JIM RICHARDS**, Rexburg, earned his B.A. and M.A. in English at Brigham Young University and a Ph.D. in literature and creative writing at the University of Houston. He grew up in Salt Lake City, is the father of five sons, pursues outdoor activities, and rides an XR-200 Honda. He has a special interest in 20th -century and Victorian literature and Middle Eastern studies. Since 2003, he has served on the English faculty at Brigham Young University-Idaho.

Remembering Raymond Andrews
(nonfiction, excerpt)

A month after the release of the twinned novellas *Jesse and Jesus* and *Cousin Claire* (1991), Ray's last work of fiction, Benny found Ray's body in the backyard of their Athens home. Benny had just arrived from New York to spend Thanksgiving. They were close, these two brothers, close enough for Benny to illustrate Ray's books—all of them—with lean-lined, ghost-glossed drawings that often want to dance, saunter, or fall, full of themselves, off the paper that Ray, I can imagine, is still fussily writing on in his lean block lettering. Sometimes Benny's black-and-white figures are hangdog lonesome, sitting on the edge of a big, wide bed, and sometimes they stand before a tombstone in postures shaped by years that have eked out small relief.

Ray shot himself. He was ill, the note he left behind said—"very seriously," Benny told me—and was choosing this way rather than descend into lingering, hanging on by his fingernails and becoming a burden. ✨

Six months later, Raymond Andrews would be posthumously given the American Book Award for *Jessie and Jesus* and *Cousin Claire*, a darkly comedic work contrasting two strong African American women—lusty Jesse and quiet Claire—and how they go about getting what they want. The American Book Award is given by the Before Columbus Foundation "to respect and honor excellence in American literature without restriction or bias with regard to race, sex, creed, cultural origin, size of press or ad budget, or even genre," according to a Peachtree Publishing news release. Previous recipients included Toni Morrison, Louise Erdrich, John Edgar Wideman, and Allen Ginsberg. Ray would have been thrilled and deeply moved, I'm sure. Moreover, he would have had no trouble handling an invitation—had one come to pass—to socialize with this distinguished and powerful set of winners.

Let's imagine such an invitation materialized, followed-bingo-bango—by an invitation to socialize—same day, same time—with a somewhat different set. Now let's mix and match, just for fun; let's say that second invitation is to join the celebration in the Yankees clubhouse right after they take the seventh game of the World Series against the Dodgers, capping a season in which The Mick wins the rare Triple Crown (best batting average, most home runs, most runs batted

in) *and* is named the American League's Most Valuable Player—all of which is true regarding Mantle and the Yankees in the autumn of 1956, when my future roommate became a Spartan. But the question isn't really about which invitation Ray would accept—it's about some long-shot odds: that first invitation is merely possible, whereas the second is too dear to trust to chance—and so we can only dream it.

Ray Andrews wanted to jump and shout. His stories—those calls and responses and bawdy, moaning organ tropes—celebrate, deep down, what he once told me back in Butterfield he was no good at: singing and dancing. This might well have been a joke with a serious point that I was too slow to get right away; and if he was trying to tell me something. I didn't hear it until I started reading those first three novels—that trilogy he proudly sent me. Oh yes, indeed, Ray wanted to jump and shout, get sweaty, get down and dirty, but he didn't want to get caught being clumsy or false—which is one reason he hung with such smooth actors as Mickey Mantle and Frank Sinatra. Downriver, on yonder bank, he also hung with James Brown and the Robinsons—Jackie and Sugar Ray—among others; but while we were roommates Ray was looking into and testing the waters on our bank, too—which might be called The Everyday Bank—as, now and then, he had before. The result was the work, flowing impure, pure, and simple. And, as far as I can tell, nobody in Ray's world who is old enough to want a taste of the dangerous fruits growing along the shores is allowed to slide on by without paying a heavy penny. Not even the comic Big Apple, the black who insists he's a "brown-skinned Jew," gets away with his duplicity: he survives by his wits well enough, but those wits have also twisted round and round a far, far bend. Amen.

– **GARY GILDNER**, Grangeville, was born in Michigan and attended Michigan State University, where he earned a B.A. and M.A., studying comparative literature.

He settled in Idaho in 1993. His work has appeared in *Georgia*, *Kenyon*, *Southern*, and *Paris* reviews, *Orion*, and *The Nation*. He has received Pushcart Prizes in fiction and nonfiction, two National Endowment for the Arts Fellowships, the Iowa Poetry Prize, and the William Carlos Williams and Theodore Roethke prizes. Gildner has published 21 books of poetry, fiction, and nonfiction.

Immersion (fiction, excerpt)

The knock on his door is, he expects, Elizabeth, who’s promised to leave work early to attend his lecture, as in fact she’s already done, though instead of coming to meet him at his office she’s in her practical-minded way headed straight for the Chapel to grab herself a front row seat. Schlemowitz, having taken three buses and a shortcut across campus through the presidential suite of offices, will already be there, holding a seat for her.

When Spivak opens the door, he finds one of his freshman advisees standing there, a tall and startlingly thin, almost skeletal, young man, Harold something—Spivak can’t recall his last name though it was only last week they’d conferred over next year’s schedule—who looks a total fright. Acne eruptions stand out bright red and purple against a searingly white face, dark curls are tangled, uncombed, even his ears seem to stick straight out from his head in alarm; his white oxford shirt is half tucked in, half hanging out, and he has no shoes on, though Spivak knows that on a day like this, the first real warmth of the season, most of the campus is going barefoot.

‘Harold!’

‘Professor Spivak!’

A terrible thing has happened in Harold’s life, right here in the midst of the downward spiral at term’s end into final papers and exams, and Spivak, ushering him into a deskside chair as the door swings closed on its own behind them, doesn’t at first know what to say. He’s like anyone else confronted with the sight of another’s great pain: what can he say or do that will make a difference? He wishes his wife were there, with her practical and always helpful wisdom. But she is settling into her seat next to their friend Schlemowitz, who has had his one old suit pressed so he can dress up for the occasion, while the campus crowd sifts slowly into the Chapel behind them from sleepy afternoon classrooms and overheated offices and languid Frisbee games on the quadrangle lawn.

Never mind, thinks Spivak, who has a pretty good idea from the clock above his doorway just ticking the hour what must be going on over there right now. Fragmentary recollections of Harold’s last name flutter through his mind like scraps of paper drifting to the floor: Watson, Flotsam...ah, Pflugman. Never mind. He was going to tell this story this afternoon anyway, as a prelude to what he hoped to explain about the uni versality of certain experiences, about the things that happen to all of us, whatever they are, if only we live long enough, so he might as well begin with Harold.

– ALVIN GREENBERG, Boise, earned his B.A. and M.A. at the University of Cincinnati and his Ph.D. at the University of Washington. He has published four collections of short stories, four novels, ten collections of poetry, and written nonfiction and operas, and published in more than fifty literary magazines. Among other distinctions, he is the recipient of the Loft-McKnight Poetry Award, Chelsea Award for Poetry, Ohioana Poetry Award, and four National Endowment for the Arts Fellowships. Greenberg has taught at the University of Kentucky, Boise State University, and Macalester College (34years).

Rondo (two of ten parts)

VII.
Here’s the thing about that noun.
It blindsides you, done right.
You don’t put up a fight.

It’s the *euphorion* particle
slipped into the absinthe,
slit into the ventricle.

In this condensery,
all the new thinking
is somatosensory.

A mapping of topology
from the outside in.
When does the excavation
begin?

XI.
The ablative interests me.
By it, from it, with it, in it, on it:
separation, causation. Declined.

He became an explosive
to shed the cocoon
embraces made for him:

from it.

Like a pinata that shatters *itself*
Imagine its need :

in it.

The noun resists. That’s its nature.

– JANET HOLMES, Boise, is a graduate of Duke University and earned her M.F.A. in poetry at Warren Wilson College. Among numerous other journals, her work has appeared in *American Poetry*, *Carolina*, *Georgia*, *Michigan Quarterly*, *Mid-American*, and *Notre Dame* reviews. She has published chapbooks and five books of poetry. She is the recipient of the Anhinga Prize, Minnesota Book Award, and Chad Walsh Poetry Prize. At present, Holmes is a professor in the MFA program in creative writing at Boise State University.

Thread (excerpt from a novel)

There are some that don’t cry. They just lie there and stare up at the ceiling, at the walls, eyes glazed and filmy. In the still dark morning we are fed. Thick and cool, cut hole on rubber nipples. We learn to gulp because this is our chance and in no time we are hungry again but even though we try to tell them, no one comes. Three times a day. We all know when and the cleverest among us start their fusses at the minute, we all join in. Twice we are lifted. Our layers peeled off, dry new clothes that smell of an air we don’t recognize. The cool, dry hands of *ayis* pat our bottoms and with their harsh spoken tones or, if we’re lucky, their soft sing-song voices that we start to know, to wait for that one small moment when she strokes an arm, a cheek, a head and says: “There, there. There, there.” In the afternoon the sun finally pours through the window above us and we are lucky. So lucky if we are in one of the cribs that gets that light. The second and third one to the left, the fourth to the right—all lit up and warm. And there we are, the fortunate few who are dry and fed. Falling fast to sleep in that gentle sun.



My name is Lily Fei Duggar. In these days I was Zhao Fei. All of us Zhao, from the Director who was not our father. The *ayis* named me Fei: To fly and dance in the air. Truthful, I suppose, because even with great distance from this place, I still feel myself there. All the sounds and smells are in me. Each single touch gathered together and stored in a black box lined with silk deep in my brain. And out of that box floats one girl. A glazed eye sort of baby. In the toddler room mirror we would clap and point. She looked like a wrong kind of me. Same round disc eyes, full lips, rice flour skin. But no fat, only racks of ribs and hollow cheeks. Meifeng: Beautiful Wind. She is a whisper in my ear. In our shared crib we’d fold into each other like origami. Her thinnest membrane covering delicate sparrow bones. She curled up inside my chubbiness and I kept perfectly still, not wanting to crush her.

– KIM FRANK KIRK, Sun Valley, has been a resident of Idaho for more than twenty years. She earned a B.A. in history at Ithaca College, a Master of Social Work at University of Pennsylvania, and an M.F.A. at Warren Wilson College. In 2003, she was honored as Treasure Valley Childhood Advocate of the Year. At present she writes feature profiles of Wood River Valley residents and is at work on the novel from which this except is drawn.

Let the GREAT WORLD

SPIN FOREVER DOWN

the ringing grooves of change.

– Alfred Lord Tennyson

The last six months have been ones of considerable transformation at the Idaho Commission on the Arts, and we would like to note and honor those losses, as well as the advances—some personal, some organizational, some both. With an agency as slender as the arts commission, change is considerably more conspicuous than at larger ones. Our dilemma, as author Sydney Harris observed, “...is that we hate change and love it at the same time; what we really want is for things to remain the same but get better.” Following such turnabouts, however, staff and commissioners are indivisibly agreed: “getting better” is our desideratum for 2014.

Maria Estrada

“All but Death can be Adjusted / Death is exempt from change.” Maria de Jesus Estrada, who started working at the Commission in 1992, died of cancer in May 2013. She began as the fiscal officer, advanced to lead fiscal and grants specialist, and was deputy director when her flame winked out. She is survived by her partner Emmett Tucker, her daughter Lina, and her beloved grandson Andrew.

Maria’s duties encompassed staff supervision, the agency budget, the NEA partnership grant, compliance with state and federal policies and regulations, tracking of agency deadlines and preparing financial reports, and numerous other administrative matters.

Although many knew or encountered Maria’s unfailingly cheerful manner, because she was not given to talking about then few knew of her childhood vicissitudes. From the time she was six, she labored as a migrant farmworker following crops from Texas to Montana. She once said that she could not think of a crop she had not picked, from corn to cotton. Born in Fort Dodge, Iowa, one of eleven children, and later a single parent, Maria managed to work her way through a business college and then pursued a business management degree at Boise State University. In 2006, she earned her Certified Public Manager’s certificate.

For each of us, she had cherished qualities, and they were different and shared, singular and multitudinous. Among her favorite interests and pursuits: chocolate, fishing, kite flying, the color purple, the Pacific Ocean, the Seattle Seahawks, TV’s “Dancing with the Stars,” cooking incomparable tamales or menudo soup, and penny slot machines in Jackpot, Nevada.

Those bereft by her passing know she lives on in the hearts she left behind. We celebrate her spirit and her accomplishments. In the lines of Matthew Arnold, “Is it so small a thing / To have enjoyed the sun / To have lived light in the spring, / To have loved, to have thought, to have done?”

☞ Laurel Sayer, Chair:

Maria truly will be missed by all. She could gently explain the process and firmly insist that we follow the necessary procedures to keep us on path. I loved working with Maria and will miss her kindness and dedication to the commissioners. She has left such an honorable legacy.

☞ Mark Hofflund, former Chair:

The evolution from Betty Rudolph [previous assistant director] to Maria always appeared seamless; as both of them, in their distinct and wonderful ways, were paragons. Both led the agency through times of transition and challenge; and we are ever grateful for Maria’s guidance throughout the final years of our immediate past director Dan Harpole, as well as the early years of our current director Michael Faison. May we continue, all of us together, under Maria’s inspiration.



Emmett Tucker and Maria Estrada at his Combat Aircraft Support Unit reunion in San Deigo.

☞ Kay Hardy, Commissioner:

It was my pleasure to work with Maria on the Governor’s Arts Awards where I saw firsthand her big heart and great attitude toward her work and all she served. We will miss Maria, her smile and her everyday service at the Commission.

☞ Sally Machlis, Commissioner:

Here’s to Maria—so dedicated and quietly hardworking.

☞ Aaron Miles, Commissioner:

Your staff will be affected the most because of the day-to-day work you all had with her. Even though she wanted her death to be a private one, you all are a testament to her accomplishments...I know she will be dearly missed, and she left a legacy through her work and her friendships.

☞ Jan Mittleider, Commissioner:

Maria was the first staff person I met when I attended my first commissioner meeting. She was so helpful, kind, and totally committed to the agency. She will be missed.

☞ Jeanne Anderson, former Commissioner:

Like all of you, I have special memories of this special woman—her warmth, her humor, her perception, her understanding—and her deft juggling of our many personalities and her many responsibilities. One special memory: In August 2006, Dee and John Fery hosted several of us to an elegant dinner, where we listened to Maria, in her always-soft voice, talk about ...following the harvests and picking crops. I distinctly remember her describing them as a poet might, in an alliterative list: ‘peaches and peas, and apple and apricots...’ I had no idea about her background before that night and found the story of Maria’s quiet courage both amazing and inspiring.

☞ Denise Simone, former Commissioner:

Oh how she shall be missed! Over the years I was so grateful to not only witness her courage, but her open, loving heart. I know this is a great loss for the staff, and all of us, but isn’t it lovely to know that as we speak about her, we’re all smiling as we celebrate her life?

☞ Sean Wilson, former Commissioner:

She was a tough lady with a kind heart and very strong sense of duty and what was right. She was a rock. The Commission and all of us who knew her are better for having known her.

☞ Roger Madsen, Idaho Department of Labor, former interim director:

I feel very privileged to have known Maria. I will miss her.

STAFF & COMMISSIONERS

Barbara Robinson, who came to work at the Commission in 1993, retired in May as the Artist Services program director. In any mural of the arts commission, she would have a prominent place.

She had become the go-to institutional memory of the Commission; the glue that held staff on task for almost every project deadline; and she was an indefatigable advocate for individual artists in Idaho—the best friend our visual, media, and performing artists ever had.

Robinson, who graduated *magna cum laude* with a B.A. in art from Boise State University, became director of the Artist Services program in 1997. She designed and implemented panels, workshops, exhibitions, and technical assistance for artists, filmmakers, and performers. She visited galleries and studios. She served as in-state juror for many arts organizations, and as a fellowship juror in Utah, Nevada, Kentucky, and West Virginia. Her vital demeanor and top-shelf discernments will be missed.

Maria Carmen Gambliel, Folk and Traditional Arts program director since 1998, retired at June-end in an outdoor party at the Commission, accompanied by friends, accolades, and music.

Gambliel, who earned M.A. and M.F.A. degrees in the art and art history department at the University of New Mexico and is a renowned printmaker, came to the United States from Brazil. She says arriving in Idaho she was struck by the similarities with her home state, Minas Gerais: landlocked, mountainous, riverine, filled with mines, blessed with ranching and cowboy traditions.

She brought program focus to existing communities in Idaho such as the Native American tribes and the Basques; an outstanding inclusion of refugees and immigrants in our cultural landscape, maintaining their generational traditions; and an uncommon fluency in four languages.

She leaves “to be closer to family, to do the things I wanted to do, and to be in my studio more consistently.” Her cordial advice to her successor: “Be humble: there is so much knowledge to assimilate, so many skills to gain by observing people.” Go in beauty!

Toni Oravez, who holds a B.F.A from Boise State University and for six years served as program assistant to the five program directors, has left the Commission for other opportunities. She provided invaluable support for numerous Commission endeavors—small and detailed, large and complex—and we wish her well.

Steven Hatcher is the new Folk and Traditional Arts program director. He has a B.A. in English literature from the University of Utah and an M.A. in American Studies from Utah State University.

He has been a folklorist and guest lecturer at the U. S. Mission to the United Nations in Geneva, Switzerland, and a community liaison officer there. Among other interests, Hatcher has been an archival assistant at the Western Folklife Center in Elko, Nevada; a volunteer production assistant at Smithsonian Folkways Records; documented and photographed fado singers and musicians in Portugal; served as resident folklorist for the Tucson-Pima County Arts Council in Ajo, Arizona; and worked as a wine consultant.

John McMahon was recently hired as the new Artist Services program director. He studied oil painting at Oberlin College, and in New York City as apprentice to the painter Philip Pearlstein. After several years playing music and painting houses in Austin, Texas, he returned to Idaho to paint anything he could find: signs, murals, vehicles, and several oddities such as the life-size casting of a Komodo dragon for Zoo Boise. His fine art has been shown at Basement Gallery, Stewart Gallery, and J Crist, and is held in the permanent collection of the Boise Art Museum. He has two pieces in the current BAM Triennial.

As a musician, McMahon played cello with Built to Spill, Draw, Kris Doty, Darkwood Consort, Boise Baroque Orchestra, Idaho Shakespeare Festival, Drop Dance Collective, and many others. He completed his M.F.A. at Boise State University with an exhibition of video-based artwork.

Stuart Weiser has been selected as Deputy Director of the Commission and replaces Maria Estrada as the chief fiscal officer for the Commission. He was previously vice president of development, marketing, and communications for the Idaho Youth Ranch, Boise.

Earlier, Weiser was director of development for the Boise Philharmonic, with primary planning and fund-raising responsibilities. He also served as general manager of the

Eichelberger Performing Arts Center in Hanover, Pennsylvania; president of Allied Arts Fund, Harrisburg; and managing director and president of the Harrisburg Symphony Orchestra.

Weiser earned a B.A. in special studies and music education at State University of New York, College at Fredonia; and an M.S. in leadership and business ethics at Duquesne University, Pittsburgh. He has been on the board of directors for Idaho Dance Theatre and Pennsylvania Association of Nonprofit Organizations, and for the past four years he served as conductor for the summer park performances of Opera Idaho.

COMMISSIONERS

Jeanne Anderson, Driggs, chose to leave the Commission after three terms. Together with her husband Peter, she had owned and run Dark Horse Books in Driggs for many years, was editor of the community weekly for four years, and served as chair of the Teton Arts Council. Always an enthusiastic and conscientious commissioner, Anderson will now employ her talents as a freelance writer and editor (utilizing her journalism degree “with honors” from the University of Wyoming); hopes to travel some, and have more time to spend with their home library of 5,000 books. When asked what she does to relax, however, her husband interjects that she does not.

Mark Hofflund, Boise, recently stepped down as chair of the Commission. He began serving in that capacity at the request of Dee Fery in 1995. (At that time, reimbursement for meeting mileage was exactly half of what it is now.) The only position that he has occupied longer is the one as managing director of the Idaho Shakespeare Festival—which dates to his arrival in Idaho in 1993—where, similarly, he has guided the growth of staff, facilities, and audience.

During the same span, Hofflund volunteered his insight and expertise to many a task force and scoping committee, hosted countless arts programs and conventions with his incomparable master-of-ceremonies’ savoir-faire, and served a term on the National Council on the Arts—after Louise McClure, only the second Idahoan so honored. The National Council members, who are selected for their widely recognized knowledge of the arts, are appointed by the President to advise the Chair of the National Endowment for the Arts regarding federal grants, guidelines, leadership initiatives, budget allocation priorities, and policies concerning Congressional legislation.

For following the meandering fortunes of the arts with such supple grace and equanimity for so long, thank you, Mark. To say that the Commission will miss you is to put it only one-half as strongly as we feel.

Laurel Sayer, Boise, a Commissioner since 1999, has agreed to the Governor’s appointment as the new chair.

Wilfred “Bill” Watkins, M.D. and Brigadier General (Ret), Idaho Army National Guard; Nampa, who served as an At-Large appointee 2007-2011, and then as a Commissioner 2012-2013, has stepped down from his position. The Commission is grateful and indebted for his years of service and support.

Steven Allred, Montpelier, has been appointed a Commissioner by Governor C. L. “Butch” Otter. Allred is a graduate of Brigham Young University and is currently vice president and manager of Zions Bank in Montpelier. He has been a board member of Great Music West Foundation, Bear Lake Memorial Hospital, National Oregon/California Trail Center, and a scoutmaster. He and his wife Carol have five children and two grandchildren.

Aaron Miles, Sr., Lapwai, formerly an At-Large appointee, has been named a Commissioner by Governor C. L. “Butch” Otter. Miles is the Department of Natural Resources manager for the Nez Perce tribe. He earned his B.S. in forest resources and ecosystem management from the University of Idaho.

Lisa Myers, Nampa, daughter of Dr. Wilfred and Barbara Watkins, earned a B.A. in art at University of Washington. In 1993, she initiated and managed “Valentines for AIDS” silent auction; in more than 19 years, the effort has raised one-quarter million dollars for the Safety Net for AIDS Program. In 2010, Myers was a recipient of a Governor’s Award in the Arts in the category of Support of the Arts. Myers has accepted an appointment as an At-Large member of the Commission.

WHAT WOULD it be like

TO HAVE NOT ONLY COLOR VISION

but cultural vision, the ability to see the multiple worlds of others?

– Mary Catherine Bateson



Big Tree Arts, Slam of Steel, the Crux, Boise.



Shakespeareance, Midsummer Night's Dream.



Coeur d'Alene Symphony.

At its quarterly meeting, the Idaho Commission on the Arts approved grants amounting to \$275,000 to 54 organizations to support artists, arts businesses, city staff, and volunteers, all of whom work to provide public programs in the arts to the people of Idaho.

Public Programs in the Arts and Entry Track grants provide stable, ongoing support for arts programs delivered by professional arts organizations within Idaho. Funding for these categories strengthens our state culturally and economically, while providing our residents with the invaluable experiences of performances, special events, gallery exhibits, and workshops in many disciplines.

Successful applicants demonstrated exceptional artistic merits, clearly defined management, and they made a compelling case for the public value of their work.

–Michelle Coleman, Director,
Community Development

Entry Track

BOISE

- Basque Museum & Cultural Center, \$8,016.

COEUR d'ALENE

- North Idaho Friends of Opera & the Arts, \$2,063.

KETCHUM

- Boulder Mountain Clayworks, \$3,143.
- Caritas Chorale, \$3,043.

LEWISTON

- Lewis-Clark State College Center for Arts & History, \$3,399.

McCALL

- McCall Music Society, \$2,653.

MERIDIAN

- Bosnian Herzegovina Culture Center of Idaho, Mladi Behar, \$1,000.

MOSCOW

- University of Idaho Auditorium Chamber Music Series, \$4,102.
- Clearwater Resource Conservation & Development Council, Two Degrees Northwest, \$2,238.

RUPERT

- Rise Up and Sing, \$1,000.

SANDPOINT

- Arts Alliance, \$2,878.

SUN VALLEY

- Sun Valley Winter Artist Series, \$2,216.

TWIN FALLS

- College of Southern Idaho, Arts on Tour, \$4,059.
- Magic Valley Arts Council, \$1,978.

Public Programs in the Arts

BOISE

- Ballet Idaho, \$10,821.
- Big Tree Arts, \$2,217.
- Boise Art Museum, \$12,207.
- Boise Baroque, \$2,291.
- Boise Contemporary Theater, \$6,024.
- Boise Philharmonic Association, \$10,424.
- City of Boise Department of Art & History, \$7,885.
- Idaho Dance Theatre, \$2,976.
- Idaho Shakespeare Festival, \$11,580.
- Log Cabin Literary Center, \$8,264.
- Opera Idaho, \$7,726.
- Trey McIntyre Project, \$10,273.
- Treasure Valley Institute for Children's Art, \$4,759.
- Friends of Harriman State Park Writers @ Harriman, \$2,417.

CALDWELL

- Caldwell Fine Arts Series, \$4,065.

CHALLIS

- Challis Arts Council, \$2,678.

COEUR d'ALENE

- Coeur d'Alene Summer Theatre, Carrousel Players, \$5,647.
- Coeur d'Alene Arts & Culture Alliance, \$2,682.
- Coeur d'Alene Symphony Orchestra, \$2,291.

HAILEY

- Trailing of the Sheep Cultural Heritage Center, \$4,019.

IDAHO FALLS

- Art Museum of Eastern Idaho, \$4,213.
- Idaho Falls Arts Council, \$9,786.
- Idaho Falls Symphony Society, \$5,252.
- Idaho Falls Youth Arts Centre, \$2,017.

McCALL

- McCall Arts & Humanities Council, \$2,394.
- McCall Folklore Society, \$2,799.
- id Theatre, \$3,819.

MOSCOW

- Festival Dance & Performing Arts Association, \$6,219.
- Washington Idaho Symphony Association, \$2,316.

MOUNTAIN HOME

- Mountain Home Arts Council, \$3,434.

NAMPA

- Music Theatre of Idaho, \$5,258.
- City of Nampa Civic Center, \$3,651.

POCATELLO

- Idaho State-Civic Symphony Association, \$4,367.

POST FALLS

- Community Building Partners, \$3,952.

SALMON

- Salmon Arts Council, \$3,944.

SANDPOINT

- Festival at Sandpoint, \$9,663.
- Panida Theater Committee, \$5,068.
- Pend Oreille Arts Council, \$5,096.

SUN VALLEY

- Sun Valley Performing Arts Center, nexStage Theatre, \$6,317.
- Sun Valley Center for the Arts, \$22,406.

Traditional Arts Apprenticeships

- **Steven L. Derricott**, Boise, will teach rawhide braiding to **Jon Mendiola**. \$3,000
- **Tom Matus**, Boise, will teach watrefowl sculpting to **Steve Eccard**. \$2,991



ACCEPT

THAT SOME DAYS

*you're the pigeon, and some days
you're the statue.*

– Roger Anderson

QuickFunds

BOISE

- **Jill Fitterer** to attend and present art at IMPACT8, an international multidisciplinary printmaking conference. \$617
- **Kirsten Furlong** to complete 20 artworks on paper for solo exhibition. \$1,207
- **Ryan Mandell** for a solo exhibition at the Institute of Contemporary Art in Baltimore. \$1,260
- **Global Lounge Group** to host World Village: a multinational community event hosting display booths, workshops, and performances. \$1,115
- **Philip Atlakson** to showcase his play, “An American Noh,” at Poet’s Café in New York City. \$1,260
- **Angela Bryson** to expand a collection of work for a costume and dance project. \$1,324
- **Lindsay Edwards** for a residency in Spain, including a concert tour and community outreach program. \$1,120
- **Jessie Proska** to attend Second City, Chicago, for improv level-B courses. \$705
- **Will Schmeckpeper** for production of short film, “Boise (Five).” \$1,210
- **Ava-Honey Whitlock** to attend Dare to be Square-West conference in Los Angeles. \$500
- **Boise Art Museum** for staff and board of trustees workshop regarding its long-range plan. \$1,350
- **Morrison Center for the Performing Arts** Family Reading Series. \$1,312

DRIGGS

- **City of Driggs** and “Driggs Digs Plein Air,” an outdoor painting workshop at its Plein Air Festival. \$1,089

GARDEN VALLEY

- **City of Crouch** and **Garden Valley Center for the Arts** to host a musical performance by Onomatopoeia in Garden Valley. \$1,358

HAILEY

- **Morgan Buckert** to attend art shoemaking class at Penland School of Craft, North Carolina. \$577

HAYDEN

- **Michael Horswill** to attend the International Sculpture Center annual symposium, as well as the Iron Pour workshop. \$604

MOSCOW

- **J. Casey Doyle** to create new work and exhibit work in Berlin. \$1,286
- **University of Idaho Prichard Art Gallery** to display “Comic Art Indigène” exhibit consisting of comics’ work by Native Americans. \$1,470

MOUNTAIN HOME

- **Idaho Music Educators Association** to host the District III Elementary Honor Choir drawn from southwestern Idaho elementary schools for a one-day rehearsal and performance, together with a clinic for elementary music educators with guest conductor Judy Herrington. \$1,207

NAMPA

- **Mentoring Network** to bring in artist and educator Jennifer Williams to teach batik techniques to children and two Treasure Valley hospice and aging organizations. \$1,019

POCATELLO

- **Idaho International Choral Festival** to host outstanding choir from Hannover, Germany. \$1,207

STANLEY

- **Stanley School Parent’s Association** for two, week-long residencies, one in writing with Judy Sobeloff, the other in dance with choreographer Kay Braden, followed by a Winter Festival Program written, danced, and produced by the students for the community. \$1,312

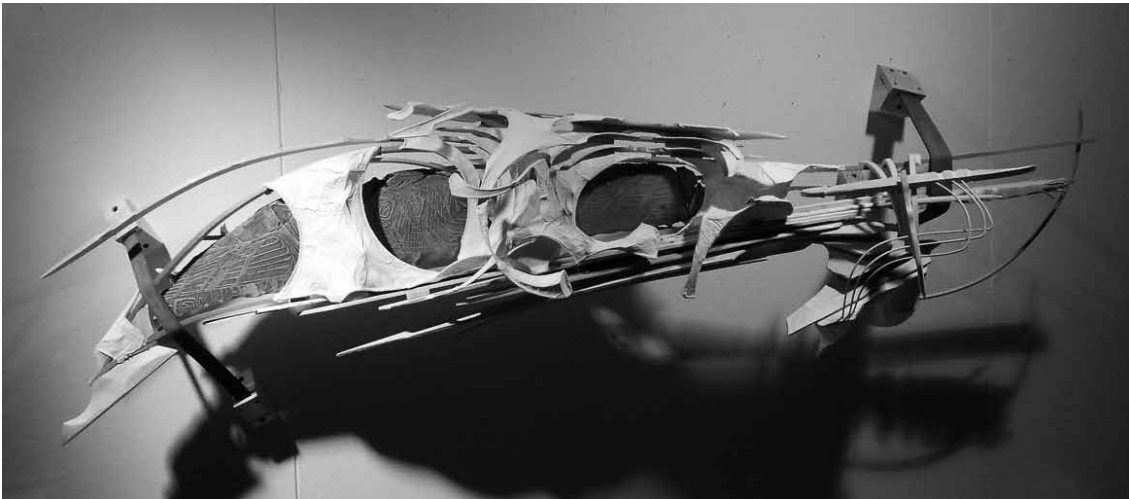


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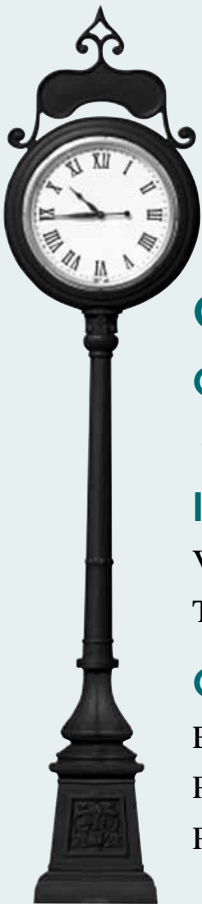
BOISE ART MUSEUM | IDAHO TRIENNIAL - Exhibition, until April 27, 2014



Dodez Pablo, Dehiscence, wood, clay, paper, leather; 17 x 63 x 11", Tony Martin photo.

Art exhibitions are themselves works of art. They compose objects in space for enjoyment in time. They embody arguments about those objects. We should not be called upon to think at an art show... ideas should occur spontaneously, welling up in us as pleasure seeking an accounting. – Peter Schjeldahl

DEADLINES



*For now hath time made me his numbering clock.
My thoughts are minutes, and with sighs they jar
their watches... – William Shakespeare*

Grants or Award

QuickFunds:

..... March 10, 2014

Individuals:

Visual Arts Fellowships..... January 31, 2014
Traditional Arts Apprenticeships..... January 31, 2014

Organizations:

Entry Track January 31, 2014
Public Programs for the Arts (PPA)..... January 31, 2014
Public Art & Cultural Facilities..... January 31, 2014

Arts Education:

Project Grants (schools and organizations) January 31, 2014

Other:

Exhibition, Idaho Triennial (Boise Art Museum).....
..... until April 27, 2014
Change Leader Institute (Boise)February 19-21, 2014
Poetry Out Loud State Final (Boise Contemporary Theater)
..... March 9, 2014 – 1:00 p.m.